

"BY REQUEST:"

CYPRESS

"THE WOOD ETERNAL"

M O R E

PERGOLAS, etc

OF ALL KINDS

CYPRESS

FRUIT CYPRESS

VOL. 40

**CONTAINING ORIGINAL DESIGNS,
PERSPECTIVE SKETCHES, AND WORKING
PLANS, ALL A GOOD CARPENTER NEEDS,
FOR 5 ARTISTIC PERGOLAS, AND 1
STRICTLY CORRECT COLONIAL DOOR-
WAY, NONE OF THEM SIMILAR TO THE
DESIGNS IN VOLUME 28 OR 30.**

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This is Volume 40

Every design herein is an ORIGINAL made on our special order, executed by well known architects and artists. Not one is a "stock pattern," nor for sale in any form. None of the designs in this volume is a duplicate of (or even similar to) any of the designs in Volume 28 or Volume 30.



Cypress Pergola No. 6. Shown on Supplement No. 1 as design "B."

CYPRESS

"More Pergolas" Book:

containing

5 Fine Pergola Types and
1 True Colonial Doorway

with complete

SPECIFICATIONS

and

WORKING PLANS

(on TWO large sheets in front and back)

COMPLIMENTS OF
Southern Cypress Mfrs.' Assn.,

**NEW ORLEANS, LA., and
JACKSONVILLE, FLA.**

Fourth Edition, August, 1920.

We have particular pleasure in presenting this booklet to you—as the structures shown are ALL ORIGINALS, done to our special orders by well-known architectural designers. The variety of styles should include at least one that meets your special taste and needs.

Please remember that *no matter what designs you build from—or how large or small the repairs you make elsewhere around the place—*

You want CYPRESS
of course,

because *Cypress LASTS—*and it is very comforting to sit down and reflect that “CYPRESS DEFIES DECAY”—and to recall the interesting truth that

**“THE MONEY YOU
DON'T HAVE TO
SPEND ON REPAIRS
IS ALL PROFIT.”**

BEST FOR "ALL OUT-DOORS" CYPRESS

CONTENTS

To the Reader.....	4-5
Special Note.....	6-7
"Outdoor Living".....	9-14
"Available Hardy Vines".....	16-30
Practical Hints to Builders.....	32-37
On Screening Undesirable Views..	38-43
Specifications	45-61
"Why Cypress".....	62-67
Curious "Pecky".....	68-70

DOES CYPRESS LAST?

The following is an editorial item from the "Southern Lumberman," of Nashville, Tenn.:

TWO THOUSAND FEET DEEP

Cypress Log Struck by Oil Well Drill at That Depth Near Jennings, La.

Jennings, La., May 27, 1914. — While boring for oil near here last week, the drill went through a cypress log at a depth of 2,000 feet. This remarkable occurrence is interesting geologists fully as much as it is the cypress men. The drill core shows the log to be in a perfect state of preservation. It will tend to establish the theory held by most geologists that this portion of the continent has been built up entirely by silt from the river rather than from any volcanic uplift.

(Note:—This ought also to tend to establish the theory held by most investors and home-hopers that Cypress is "the most eternal of all woods eternal.")

Page Three

TO THE READER

Nothing more complimentary to Cypress, "the Wood Eternal," and nothing more convincing as to the *authoritative status* of the Cypress Pocket Library (or more indicative of the close and sympathetic confidence existing between the DISCRIMINATIVE lumber buyers of the country and ourselves) could be imagined than the volume of requests from coast to coast, from the gulf to Manitoba, and from many foreign places, for "another Cypress Pergola Book, please."

The pergola and trellis habit is infectious—and is one of the healthiest signs of this decade. It symbolizes so many excellent tendencies, and so thoroughly proves the advance of culture in this country, that we are happy to have been permitted to contribute to its development in a direction not only sane and artistic, but also economical. (It is hard to beat that combination of virtues in a home-owner *or a*

**INVEST—DON'T
SPECULATE. USE CYPRESS**

home-hoper. One has to begin somewhere—and why not on a pergola? Let the new house follow when possible!)

Not one of the beautiful and easily built structures in the present volume is in the least similar to any in our previous pergola book (Vol. 30). All are entirely new, and mostly by different designers. Between these two volumes you can find a type of design to fit in with practically any conceivable situation—and a range of cost wide enough to admit both millionaire and cottager. Readjustments of details are easily made, and we stand ready to help on this, too, where necessary. We also are glad to put our specially employed architects in touch with those wishing special work. What we want most is to be *helpful* in its best sense.

None of our designs are for sale. All are exclusive and are yours with our compliments.

Southern Cypress Mfrs.' Assn.,

**NEW ORLEANS, LA., and
JACKSONVILLE, FLA.**

Page Five

SPECIAL NOTE

Our old friends—or such of them as favored us by asking for *Vol. 30*, the original and wonderfully popular Cypress Pergola Book—will note that we include in this NEW and *entirely different Vol. 40*, an article on “Why Cypress is the Only Pergola Wood,” and another called “Practical Hints on Building Pergolas,” both of these being reprinted from Volume 30.

This is done at the request of almost all of the good friends who at the same time asked “if we could afford to issue another book of pergola plans and specifications.”

“If we could afford it!” As though we could afford not to—when the intelligent lumber-buying public asked for it!

To offset this—and to keep the present volume from resembling Vol. 30 (except in spirit, purpose,

**"BUILD BUT
ONCE"—USE CYPRESS**

and value), we have arranged for advance use by us of two valuable, authoritative and illuminating articles on VINES—not only for pergolas and trellises, but containing general advice (for which you pay in most cases).

These vine articles are entirely new, up-to-date, and *not* a reprint of the other excellent vine advice in our Vol. 30.

We warmly appreciate the courteous co-operation of the authors and publishers of these thoroughly reliable articles, and we hope most earnestly that the friends of "the wood eternal"—(Cypress, of course)—will equally appreciate not only our intentions but also our success in making the necessary preliminary arrangements.

Yours for "the best and truest at any cost,"

Southern Cypress Mfrs.' Assn.,

**NEW ORLEANS, LA., and
JACKSONVILLE, FLA.**

Page Seven

CYPRESS BEST FOR "ALL
OUT-DOORS"



"Pecky" Cypress Pergola (No. 8) (described as Design "D" on Supplement No. 1, in back of book). (Made of the **LOWEST PRICED**, longest lasting of any grades of any lumber known.) (Landscape suggestion by Chester Lawrence).

OUTDOOR LIVING EAST AND WEST:

**PORCH ARCHITECTURE FOR VARIOUS
CLIMATES AND MODES OF LIFE.**

By Arthur Farwell

America is an unusually favored land in many respects, and particularly so in the matter of climate. Thanks to the pleasant spring days, the long warm months of summer and the kindly autumn sun, the majority of our states—East, West and South—afford a generous opportunity for outdoor living.

Yet in spite of this “standing invitation” of our open-hearted mother, Nature, to come out into the wide, airy spaces of her wonderful playroom, and to rest in the quiet, shady corners of her universal garden, too often we do not heed or even hear her call. So busy are we with the strenuous work of living, of keeping up with fashions and appearances, and fol-

CYPRESS STOPS PROPERTY DEPRECIATION

lowing the cult of the superficial and superfluous, that we lose our sense of values. We forget the relaxation and refreshment that await us in the more simple byways of our gardens, woods and hills. WE NEED TO BE CONSTANTLY REMINDED OF THIS GREAT FRESH-AIR LIVING ROOM WHERE OUR SPARE HOURS AND MOMENTS MIGHT BE SO PROFITABLY SPENT—profitably, that is, for our bodies and minds and souls. And are not these as important as our bank accounts?

That suggests another pertinent question put recently by Mr. Charles Alma Byers. "Many persons," he said, "justify their neglect of outdoor living with the plea that the building of porches, pergolas, summer-houses and similar shelters, as well as the planting and care of gardens, would mean an additional cost which they are not able to meet. Ordinarily this is a difficult argument to combat; but would it not be better to neglect the inside of the home a little instead of the

THE WOOD CYPRESS THAT LASTS

outside entirely? Surely, when folks realize how such outdoor features may enrich their lives in health and happiness, not to mention the beauty that may be gathered by this means about the home, they will be willing, for so pleasant a purpose, to simplify their indoor furnishings, or even to sacrifice a little of the size of the house itself."

Habit is another important factor in this matter of outdoor living. We are so accustomed to working and playing, eating and sleeping, within a four-walled enclosure, and seeing our gardens mostly through a window pane, that we continue to do these things even when there is no need. For this reason it is all the more necessary that we should be continually reminded of the garden's presence. If it is to be a successful rival of indoor attractions, it must be made alluring, inviting, full of subtle and persuasive arguments that coax us out, in spite of ourselves, into the open air.

The wise architect, gardener and home-maker realize therefore the value of the right kind of

CYPRESS SPECIFY IT— INSIST ON IT

persuasion in luring lazy, busy or abscent-minded mortals out of doors. Hence the wide, cool verandas, the vine-draped pergolas, the sheltered seats and rustic arbors that are coming at last to play their part around our homes. For in spite of the fact that the majority of American gardens still fall far short of their possibilities in this direction, much that is practical and beautiful has been accomplished during the last few years.

And where these outdoor resting places are provided, they are pretty sure to prove an effective means of tempting one into the fresh air. Who can resist the silent invitation of a rustic seat waiting for an occupant beneath the sheltering grape arbor, or the gentle hint of a hammock or swinging seat beneath a pine-branch ceiling? Who will not turn his footsteps instinctively from an indoor room out to a breezy, high-perched summer-house whose minature roof and pillars, seen from the window, promise such an airy retreat? What man cares to read in a

"BUILD BUT ONCE" — USE CYPRESS

walled-in library when he can take his book into a comfortable garden nook, and what maid or housewife would shell peas in a warm kitchen when she might be doing it in the cool shelter of a vine-clad porch?

. Judging from the growing enthusiasm with which architects, gardeners and nature-loving home-makers are turning their energies into the out-door-living movement, it seems safe to prophesy that before many years have passed no home will be considered complete without some form of comfortable and lovely living place in the open air. . . .

Until recently the average home-maker who has had a little money to spend on his garden has deemed it necessary to indulge in various so-called classic decorations, which took the form mostly of mythological statues, Greek urns and marble seats. Now these might be effective in an old Italian garden, in the Pan-haunted atmosphere that elings about those stately and historic groves; but in an American environment such furnishings look artificial, and rob

CYPRESS THE WOOD ETERNAL

a simple garden of its friendly tone. On the contrary, porch, pergola and summer-house not only seem the most inevitable form of outdoor shelter in our land, but afford **JUST THE NEEDED DECORATIVE, ARCHITECTURAL TOUCH**, supplying this in a much more natural way than isolated bits of statuary or pottery placed upon terrace or lawn without practical purpose and without real relation to the garden or its visitors. . . .

Being full of human as well as architectural interest, they draw out into the friendly garden around them the very spirit and essence of the home, linking the house and grounds in a harmony which touches both eye and heart, and which grows closer and more enduring with every passing season.



INVEST - DON'T
SPECULATE. USE **CYPRESS**



This is how Cypress Pergola No. 9 looks when built without the Nipponese Pavilion. Details are described in design "E" on Supplement No. 1.

CYPRESS THE WOOD THAT LASTS

(NOTE: Here follows one of the most comprehensive and valuable articles ever written on the subject. It was prepared for the publishers of HOUSE AND GARDEN, and appeared exclusively in that publication early in the fall of 1914. We acknowledge the courtesy of the publishers in permitting our present use of it. Everybody who is pergola-wise should also be vine-wise.)

THE AVAILABLE HARDY VINES

BY F. F. ROCKWELL.

Photographs by N. R. Graves and
Mary H. Northend.

Few other features to which the gardener may turn his attention can so intimately become part of the house itself and so radically alter its appearance as will hardy vines. Fortunately, this list of good, hardy vines now available is a lengthy one, and includes sorts adapted to every purpose. One seldom sees the newer varieties, however, as hardy plants of this type, although

BEST FOR "ALL OUT-DOORS" CYPRESS

of sterling worth, require several years to become well established, and consequently never take the popular fancy as quickly as do the more conspicuous and cheaper annuals and quick-growing perennials.

It is not putting the case too strongly to say that there is scarcely a single suburban or country house that does not require the addition of climbing vines at one point or another. Merely as an architectural feature—to soften sharp angles or corners, to break up the monotony of blank surfaces, or to lend grace and airiness to the too straight line of veranda, balcony, or window—they are unsurpassed. Of no less importance is their value for screening—for coolness and for privacy. Suitable vines, properly trained, will keep out the blaze of midsummer suns and the curious eyes of passers-by without shutting out light and air, as does a screen. In this connection the prospective planter must keep in mind that some vines naturally supply a thick, dense shade, and others, with more scanty or dif-

CYPRESS T H E W O O D E T E R N A L



Wistaria is the queen of the climbing vines. For proper growth and display it must be well supported.

"BUILD BUT ONCE"—USE CYPRESS

ferently formed foliage, while answering as a screen, are more open and airy. The Dutchman's Pipe vine (*Aristolochia Sipho*) is an example of the former, and the akebia vine—one of the more recent introductions from Japan, and one of our most graceful climbing vines—an example of the latter. Some of the clinging, thatch-foliage vines, such as the ivies, are of practical as well as decorative value. They shed water like a duck's back, and not only cover, but protect against the wet, walls and roofs over which they run.

There is no more effective argument for the hardy vines than their intrinsic beauty, and this is true of the foliage as well as of the flowering sorts. Who can forget having stood beneath the purple pendants of a wistaria, with the gentle night breeze swaying the giant tassels to and fro in the moonlight, or stopped in the midst of an autumn walk to admire the clouds of whiteness spread over the hedgerow of wild shrubs and bushes by the clematis! And as for gorgeous flowers—the

CYPRESS SPECIFY IT- INSIST ON IT

blossoms themselves, rather than the effectiveness of the whole plant—one would have to look far to find anything more beautiful than the combinations of form and color shown in the new large-flowering hybrid clematis, of which Jackmani, a very large deep purple, is perhaps the most widely known.

As no hardy vine, or type of hardy vine, can be considered the "best" for all purposes, the several types of groups should be clearly distinguished before one makes his selections. Getting complete satisfaction from hardy vines—as, indeed, from most of the other things which one plants—will depend very largely upon selecting a type or variety adapted to the special purpose in mind. Soil conditions and light and shade must be remembered.

The first classification which naturally occurs is into the flowering and the non-flowering of foliage sorts. In the case of vines this is not a very satisfactory division, however. While some, like the large-flowering clematis, are valuable almost entirely on

account of their flowers, others, like the ivies, for their foliage, the majority of vines are desirable alike for foliage and flowers, or, in a number of cases, the colored fruits which follow them. There is a wide choice open for the prospective grower.

A classification of vines which will be helpful in enabling one to make intelligent selection is to consider them in groups, according to their habit of growth; climbing or self-clinging, like the ivies; twining, like the Madeira vine and the cinnamon vine; and trailing or scrambling, like the well-known native bitter-sweet and the briar roses.

In selecting vines for permanent use, a number of things must be kept in mind; habit of growth; density of foliage; comparative amount of shade during the winter months; whether or not it has flowers as well as decorative foliage and, especially for the northern states, the degree of severe weather it will stand without being winter-killed. Even where the roots may be saved by protection, it is very annoying to have the

CYPRESS THE WOOD THAT LASTS



*Kept within bounds, the Morning Glory proves
an excellent quick climber for the last minute.*

Page Twenty-two

"BUILD BUT ONCE"—USE CYPRESS

tops occasionally killed down to the ground, and to have to wait a season or two for a satisfactory regrowth.

Probably the most valuable group of hardy vines is the ivies, the best known of which, and on the whole our most valuable hardy climber, is the Japan or Boston ivy (*Ampelopsis Veitchi*). This climbs and clings by itself successfully to walls of all sorts—brick, stone or wood. Every square inch of space is covered and the leaves lap over one another in such a way as to make an effective thatch. It will not cover a large amount of space the first year or two, as will a number of the other vines, but when once well started grows very rapidly. During summer the leaves are a beautiful green and change in autumn to shades of crimson and scarlet. Fortunately, the Japan ivy is very hardy, withstanding successfully the severe winters of the northern states, whence its popular title of Boston ivy.

Similar to the Japan ivy is *Amelopsis Lowii*, but the leaves

CYPRESS BEST FOR "ALL OUT-DOORS"

are more deeply lobed and smaller, and the effect of the whole vine is exceptionally graceful. It is as hardy and as good a climber as the Japan ivy.

Next to the Boston or Japan ivy, the most popular hardy climber is probably the Virginia Creeper or American ivy (*Ampelopsis Quincquifolia*). This is extremely hardy and very rapid growing, almost as much as some of the fast growing annual vines. The leaves are quite large—some six inches across—and this makes it a little less desirable to the taste of some people. Where a smaller leaved vine is desired, *Ampelopsis Engelmanni* may be used. This is a Virginia Creeper also, but with foliage much finer and more dense, and it is also a better climber than the *Quincquifolia*, the climbing propensities of the type seeming to vary in different specimens. The foliage of both sorts, like that of the Japan ivy, turns to the most attractive shades of crimson and scarlet with the approach of cold weather.

Ampelopsis Tricolor, *Vitis her-*

terophylla variegata, is another good ivy entirely distinct from any of the above. The foliage is more scanty, and deeply lobed; dark green variegated with pink and white; and equally conspicuous with the foliage are the berry clusters of a shining metallic blue. It is not adapted to wall climbing, but is very desirable for training over low walls or trellises.

One of the best of the newer hardy vines is *Vitis Henryana*. It is a recent introduction from China, with leaves of deep green, similar in shape to those of the Virginia Creeper, but having ribs of silver white, making an effective contrast, especially as the leaves turn in the fall to shades of dark red. *Vitis Humulifolia* is extremely hardy, with foliage that will withstand the most adverse conditions. It is especially useful for planting in exposed places or where the climate is severe.

Of the several types of hardy flowering vines, the various members of the clematis family are easily first in importance. There are but two distinct types: the

CYPRESS STOPS PROPERTY DEPRECIATION

climbing, small-flowered sorts, and the garden or large-flowered clematis. Of the former our native variety, or American white clematis, *C. Virginiana*, is familiar to most people who have ever spent an autumn in the country. It bears a great profusion of small white flowers in August, followed by the feathery seed-pods, which give almost the effect of a floating white mist in the bushes along roadsides. The Japanese clematis or Virgin's Bower, *C. paniculata*, is an ideal flowering hardy vine. It is very hardy and succeeds under almost all conditions, climbing up any suitable support placed within reach, or spreading over walls or fences. The foliage itself is extremely pretty, and the star-shaped white flowers, of a peculiarly charming fragrance, borne in abundance in early autumn, are exquisitely beautiful both in their massed effect and individually. The seed-pods keep up their attractiveness until late in the fall.

Another variety of clematis, not so well known, but of great value because it begins to flower very

THE WOOD
THAT LASTS CYPRESS



*Japanese Hop will thrive in ordinary soil
and may be increased by spring division.*

Page Twenty-seven

early in the spring—about the first of May—is *Montana Grandiflora*. It has, in addition to its beauty and earliness, proved hardy where practically every other clematis has failed. There is also a reddish variety of this kind which is very pretty, but unfortunately it is not so hardy, requiring protection in the north.

The large-flowering sorts, such as Jackmani, which has deep purple flowers and is probably the best known of the several wonderfully beautiful varieties of this type, will not thrive under adverse conditions. Care should be taken, in setting them out, to get the crowns at least three inches below the surface. They require a rich, perfectly drained soil, and do best where they can have partial shade at least during the middle of the day.

The various honeysuckles constitute another important group of the hardy vines. One of the best is the variegated, *Aurea reticulata*, both foliage and flowers of which are very beautiful. It withstands the average winter in the northern states, but is not ab-

BEST FOR "ALL OUT-DOORS" CYPRESS

solutely hardy. Even when killed back to the roots, however, it quickly makes a new growth. There are several other sorts, of which Chinese Evergreen is especially fragrant and Heckrothi is especially continuous flowering.

The most gorgeous of all the real climbing vines are the wistarias. The variety best known is *Skinensis*, or the Chinese. With its wonderful clouds of pale purple pannicles drooping gracefully and delicately perfumed, it brings a breath of the Orient even into northern climes. There is also a white sort. And then there is the Japanese variety, which flowers later, and therefore makes a good companion plant. The flowers are smaller, and born in racemes more loosely put together. Wistarias will climb to a great height if properly supported, but they are displayed AT THEIR BEST WHEN TRAINED OVER A PERGOLA or porch, where the huge clusters of flowers may hang down and their great beauty and fragrance enjoyed to the best advantage.

The Trumpet-vine or *Bignonia*

CYPRESS · T H E W O O D E T E R N A L

makes an ideal plant for covering dead stumps of trees, rough screens, rocky banks, etc. The foliage is large, abundant, and quite handsome, and the large trumpet-shaped orange-colored blossoms are very effective, even at a considerable distance.

Several of the other hardy vines have some special point of recommendation, although they are not so desirable for general use as most of the above. The Madeira or Mignonette Vine is very fragrant, and also a rapid grower, with pretty white flowers. The cinnamon vine is similar, and of extremely rapid growth. Both of these grow up annually from roots or tubers, and can be bought for a few cents apiece, so they are especially valuable for temporary use, for summer cottages, etc.



INVEST—DON'T
SPECULATE. USE **CYPRESS**



Cypress Pergola No. 9, with Corner Pavilion, will look like this. (See Supplements Nos. 1 and 2).
NOTE—This is a combination of Cypress Pergola No. 9, with Nipponese Pavilion. Details of No. 9 are shown on Supplement No. 1, and of Pavilion on Supplement No. 2. You simply build TWO of No. 9, one extending each way from the corner Pavilion—making a harmonious whole of perfect proportions.
(Lowe and Bollenbacher, Architects).

(Foliage Massing Designed by Chester Lawrence).

Page Thirty-one

Practical Hints on Building Pergolas

(Reprinted by Request from Vol.
30 of the Cypress Pocket Library.)

The growing popularity of the formal garden has aroused an increased interest in every feature that tends to add to its attractiveness. Of these the pergola is one of the most beautiful and forms so admirable a covering for a favorite walk that its popularity is readily accounted for.

We, of today, have extended its dimensions and usefulness to a point unknown to the early Romans who devised it, and while the services of an architect are necessary where an elaborate form or careful design is demanded, there are no great structural difficulties, and we will try to present the mechanical details so that every one desirous of undertaking the erection of a pergola, doorway hood or garden entrance of ordinary extent will feel encouraged to do so.

Many means of supporting the overhead work have been used.

"BUILD BUT ONCE"—USE CYPRESS

In many of the old Italian gardens solid stone piers were employed, the framework being of poles or timbers. In England a rustic effect is usually sought and is secured by using poles horizontally, supported by wooden posts.

In planning the style and method of treatment there are two chief considerations: First, the natural and architectural surroundings, and, second, the cost. Where the environment will permit their use, cypress posts are of course much cheaper and almost as durable as solid stone posts which some people use where stone is plentiful on the premises and labor in the vicinity cheap.

The most popular post in this country is the turned wooden column of classic design either solid or staved. A hole of at least three inches in diameter is usually bored throughout the length of the solid column to prevent checking or splitting.

The modern staved columns with joints of interlocking design have many points in their favor although there is but little difference, if any, in cost. The stock

CYPRESS THE WOOD THAT LASTS

used in the construction of these columns should be at least two inches thick. While it is possible to build a column of thinner material it could only be done at the expense of its durability and with a certain loss of architectural detail. Cypress is probably the most satisfactory stock from which these columns can be built because of its peculiar non-rot quality and "weather proofness" even when not painted at all. The girders and rafters should be made of the same stock. Other material available for the columns would be rough stone, brick, cement and terra cotta, the cost ranging in the order named.

The columns are occasionally placed in pairs longitudinally, or the structure can be expanded at any point to form a summer house or pavilion, or can terminate in either. It is quite necessary to anchor the end columns securely to their foundations to prevent high winds from overturning the structure; it would be wise to fasten down other columns at intervals if the pergola is of any great length. A much

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Cypress Pergola No. 5. (For Plans see Design "A" on Supplement No. 1 in back of book.) Designed for Southern Cypress Mfrs. Assn. by E. von Schrock (late of Vienna).

cheaper and quite satisfactory method of erection is to set short cypress posts at least three feet into the ground leaving eighteen inches or more above ground. Hollow columns can then be slipped over and securely nailed to these.

The mistake is frequently made of placing horizontal lattice strips

CYPRESS SPECIFY IT— INSIST ON IT

from column to column; this is the chief distinguishing feature between the pergola and the arbor and consequently should never be permitted in the former. Wires may be fastened to the base of the columns and carried up to the caps to furnish the necessary support for the vines.

The rafter and girder ends can be cut to suit the fancy and permit of no little opportunity for individual expression. In deciding on the style of column it is well to bear in mind the relative proportion of diameter and height and plan the balance of the work accordingly.

The height of a Greek Doric column should be seven times the bottom diameter of shaft, the Tuscan eight, and the Roman Doric nine times. The diameter at the neck should be one-sixth less than the bottom diameter. The measurement for height is taken from the bottom of the base to the top of the capital. While these proportions are fixed by the orders of architecture mentioned, it is well to bear in mind



Cypress Pergola No. 7. (Plans described as Design "C" on Supplement No. 1 in back of book). Another design for Southern Cypress Mfrs. Assn. by E. von Schrock (late of Vienna).

that the columns in the original instance were required to bear the considerable load of a massive pediment of other superstructure, so that due allowance can be made and the length somewhat exceeded if desired.

CUTTING OFF THAT UNDESIRABLE VIEW

BY I. M. ANGELL.

Photographs by Nathan R. Graves.
THE TRELLIS AND WHAT TO PUT
UPON IT—THE GLORIES OF CLE-
MATIS AND THE IDIOSYNCRASIES
OF GOURDS.

*(Extracts from an article which
appeared in the September, 1914,
issue of HOUSE AND GARDEN.)*

Few are the country places that do not have some undesirable outlook which could be screened from view. Especially is this feasible when the screen can be made to be a thing of beauty and interest in itself. Our annual vines serve this purpose well, because they are easy to raise, quick of growth, inexpensive, and for the sake of variety, different sorts can be planted each season. Gourds, morning-glories, climbing nasturtiums and others* are frequently seen, but more often on fences, or planted by verandas for shade, than used on separate trellises.

Page Thirty-eight

In our own grounds we have found gourds attractive and satisfactory; their wonderfully rapid growth and their curious fruits make them desirable for trellis culture. Besides, they are said to attract insects troublesome to the squash tribe. The seedsmen offer dozens of varieties: bottle-shaped, gooseberry, spoon, onion, ringed, bell-shaped, apple, Angora, luffa, Hercules' club, Turk's turban, sugar-trough, pear, lemon, dipper, orange, nest-egg, serpent and umbrella. In addition are a number with names too long and complicated to mention. In one year not all of these came to perfection with us, but among those that did some deserve special remark. Our Hercules' club reached a length of three feet and made a striking appearance, with its glistening white coat among the bright green leaves. The Angora looked like a small and beautifully marked watermelon. The Turk's turban was the most peculiar one in the collection. The part corresponding to the rim of the turban was almost identical with the ordinary pumpkin, but the portion

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Rapid growth and curious fruits make gourds desirable for trellis culture. They serve also as traps for the insect enemies of the squash tribe.

THE WOOD THAT LASTS CYPRESS

that represented the crown of the turban was divided from the rest of the gourd by a distinct line and was streaked and striped with bright shades of green, red and yellow—truly a gaudy looking turban. The sugar trough variety is supposed to attain the ten-gallon size, but ours fell short of that mark. The luffa gourd makes a really valuable brush, and many of the others can be made into articles both useful and amusing. All the kinds, when thoroughly dried, provide harmless playthings for the children. Surely these facts, together with the entertainment supplied to friends and neighbors, will justify raising a good crop of gourds.

Morning-glories of all sorts are well-known screen plants. Some of the new and improved varieties are very beautiful; others of the more hardy type will become troublesome weeds if allowed to self-sow every year near the vegetable garden. These and other ornamental vines are useful for covering fences, dead trees and stumps. A peach tree that grew too near the house was used as a

CYPRESS SPECIFY IT— INSIST ON IT

support for morning-glory vines. They covered it to the top, making an attractive arbor, over the side path.

Common vegetables, such as tomatoes and pole beans, make very good screens, by no means unpleasant to look at, and yielding a useful crop at the same time. For a place where the garden space is cramped this arrangement will be found very satisfactory.

For many seasons we have made use of a variety of trellises. Some kinds are cleared of the vines and left standing all winter. Others are taken up in the fall and stored in the barn.* We make one sort by setting up strong natural posts, six feet apart and six feet high, to which we fasten two-inch poultry netting. On this trellis the vines grow and thrive and take so firm a hold that storms cannot dislodge them. An-

**ED. NOTE—If all "heart" Cypress is used, trellises may be left in the ground continuously and should outlast several generations even if never painted. The only reason for making them in sections is to permit change of locality. "The Wood Eternal" takes care of the wear and the weather stress.*

**INVEST - DON'T
SPECULATE. USE CYPRESS**

other trellis, similar to this, is even better in some respects; instead of unbroken wire, it is made of the one-foot width, run horizontally, with six-inch intervals between. This kind is less expensive and the dry vines are more easily cleared off. Another sort of trellis is made of strips only, the kind that measure one inch by two and thirteen feet long. A top and bottom rail with uprights every six feet are all that are required for light vines. To these we add soft twine, running it up and down between staples. For heavy growing vines the twine is replaced by horizontal strips a foot apart. The vines are tied as they reach the cross-pieces. Such trellises are best made in six-foot sections and taken up in the fall. A trellis still more simple is also made of strips only, and consists of uprights two feet apart with a top rail. To these our vines cling of their own accord, but it would be no hard matter to tie them occasionally, or points for climbing could be provided by horizontal rows of twine, six inches apart, if the trellis is to be used for light vines.

New Cypress Entrance (No. "B")

Specially designed for us by
Elmo Cameron Lowe
(See Supplement No. 1 in back of book)



The Door, the Sill, the Frame, the Columns and overhead work, all to be of CYPRESS—not for *our* pleasure, but for *YOUR PROFIT*. "Stop depreciation before it begins—use CYPRESS at first."

Page Forty-four

**BEST FOR "ALL
OUT-DOORS" CYPRESS**

SPECIFICATIONS for "MORE" PERGOLAS

By Lowe & Bollenbacher,
Architects, Chicago.

CYPRESS PERGOLA No. 5. •

(Design "A" on Supl. No. 1.)

GENERAL NOTE: (1) The plans for Cypress pergolas in Vol. 40 of Cypress Pocket Library show, in addition to other Cypress pergola designs, a quarter inch scale drawing of Pergola No. 5. This Cypress pergola is specially designed to be the central feature of one side of a garden, where various gravel paths may lead to it. The pergola should be built according to the following specifications:

BRICK PAVEMENT: (2) Excavate for brick pavements ten (10') inches below the finished grades, and level to a smooth, hard surface. Over this area, spread a six (6") inch sub-base of broken stone or fine soft coal cinders and thoroughly wet down and tamp, then lay the base of concrete 4 inches thick with sur-

CYPRESS T H E W O O D E T E R N A L

face left rough. Brick paving shall be laid up in pattern shown on plans, of building size paving brick selected by owner. The mortar bed and one-half the height of the joints shall be of Portland cement mortar, and the upper half of joints shall be filled with clean sand. Brick curbings shall have solid mortar joints to surface of paving.

(3) At each column center, a 1/2-inch W. I. bolt shall be anchored in the concrete base, extending eight (8") inches above the finish brick pavement line, so that the Cypress column base may be securely bolted.

(4) The pool and fountain shall be formed with concrete, which has been waterproofed with "Toxement" compound, mixed in accordance with manufacturer's specifications. The proper water supply and drainage connections shall be provided by the plumbing contractor.

WOODWORK: (5) All framing of Cypress Pergola No. 5 shall be executed in a strong, substantial, workmanlike manner, built up straight and true. All

**"B U I L D B U T C Y P R E S S
O N C E " — U S E**

columns, stringers, beams, rafters, lookouts, etc., shall be built up of clear dressed heart CYPRESS with bases, caps, mouldings, profiles and other details strictly as shown on drawings. All nail heads shall be countersunk and holes puttied. All woodwork shall have close-fitting and white leaded joints, the white lead to be in color to match stain or paint.

PAINTING: (6) All woodwork of Cypress Pergola No. 5 shall be first primed and then painted two (2) coats of white lead and oil paint in an ivory white color or other color to suit owner.

(7) Immediately upon delivery of the Cypress mill work, it shall be primed on all sides with white lead and oil primer. After Cypress Pergola No. 5 is built up in place, all nail holes shall be well puttied and then all woodwork shall be painted two (2) coats of lead and oil paint specified.

(8) The paint shall consist of best quality strictly pure white lead and pure boiled linseed oil, with colors ground in oil. All

CYPRESS STOPS PROPERTY DEPRECIATION

paint shall be thoroughly mixed and well strained. Proportions of paint shall be as follows: White lead, 100 lbs.; boiled linseed oil, 4 or 5 gallons. Japan (made from turpentine) or other approved dryer may be used, but not to exceed $\frac{1}{2}$ -pint in addition to quantity of white lead and oil given above. For priming coat use one gallon of linseed oil to one gallon of mixed paint, as specified above.

CYPRESS PERGOLA No. 6.

(Design "B" on Supl. No. 1.)

GENERAL NOTE: (1) Cypress Pergola No. 6 is designed to be placed along one side of a garden with gravel paths converging at the semi-circular projection shown on the plan. The pergola shall be executed according to the following specifications:

BRICK PAVEMENT: (2) Excavate for brick pavements ten (10") inches below the finished grades, and level to a smooth, hard surface. Over this area spread a six (6") inch sub-base of broken stone or fine soft coal cinders and thoroughly wet

**INVEST—DON'T
SPECULATE. USE CYPRESS**

down and tamp, then lay the base of concrete 4 inches thick with surface left rough. Brick paving shall be laid up in pattern shown on plans, of building size paving brick selected by owner. The mortar bed and one-half the height of the joints shall be with Portland cement mortar, and the upper half of joints shall be filled with clean sand. Brick curbings shall have solid mortar joints to surface of pavement.

(3) At each column center, a $\frac{1}{2}$ -inch W. I. bolt shall be anchored in the concrete base, extending eight (8") inches above the finish pavement line, so that the Cypress column base may be securely bolted.

WOODWORK: (4) All framing of Cypress Pergola No. 6 shall be executed in a strong, substantial, workmanlike manner, built up straight and true. All columns, stringers, beams, rafters, lookouts, etc., shall be built up of clear dressed heart CYPRESS with bases, caps, mouldings, profiles and other details strictly as shown on drawings. All nail heads shall be countersunk and holes puttied.

CYPRESS THE WOOD THAT LASTS

All woodwork shall have close fitting and white leaded joints, the white lead to be in color to match stain or paint.

PAINTING: (5) All woodwork of Cypress Pergola No. 6 shall be first primed and then painted two (2) coats of white lead and oil paint in an ivory white color, or other color to suit owner.

(6) Immediately upon the delivery of the Cypress millwork, it shall be primed on all sides with white lead and oil primer. After Cypress Pergola No. 6 is built up in place, all nail holes shall be well puttied and then all woodwork shall be painted two (2) coats of lead and oil paint specified.

(7) The paint shall consist of best quality strictly pure, white lead and pure boiled linseed oil, with colors ground in oil. All paint shall be thoroughly mixed and well strained. Proportions of paint shall be as follows: White lead, 100 lbs.; boiled linseed oil, 4 or 5 gallons.; Japan (made from turpentine) or other approved dryer may be used

"BUILD BUT ONCE" — USE CYPRESS

but not to exceed $\frac{1}{2}$ pint in addition to quantity of white lead and oil given above. For priming coat, use one gallon of linseed oil to one gallon of mixed paint, as specified above.

CYPRESS PERGOLA No. 7.

(Design "C" on Supl. No. 1.)

GENERAL NOTE: (1) The design of Cypress Pergola No. 7 suggests a location at the center of a garden. Vines should be trained over the rafters and seats arranged between the columns facing the fountain. All paths in the garden should radiate from this pergola. The following specifications shall govern the work to be done:

BRICK PAVEMENT: (2) Excavate for pavements ten (10") inches below the finished grades, and level to a smooth, hard surface. Over this area, spread a six (6") inch sub-base of broken stone or fine soft coal cinders and thoroughly wet down and tamp, then lay the base of concrete four (4") inches thick with surface left rough. Brick paving shall be laid up in pattern

CYPRESS THE WOOD ETERNAL

shown on plans of building size paving brick selected by owner. The mortar bed and one-half ($\frac{1}{2}$) the height of the joints shall be with Portland cement mortar, and the upper half of joints shall be filled with clean sand. Brick curbing shall have solid mortar joints to surface of paving.

(3) At each column center, a $\frac{1}{2}$ -inch W. I. bolt shall be anchored in the concrete base, extending eight (8") inches above the finish brick pavement line, so that the Cypress column base may be securely bolted.

(4) The pool and fountain shall be formed with concrete, which has been waterproofed with "Texement" compound, mixed in accordance with manufacturer's specifications. The proper water supply and drainage connections shall be provided by the plumbing contractor.

WOODWORK: (5) The framing of Cypress Pergola No. 7 shall be executed in a strong, substantial, workmanlike manner built up straight and true. All columns, stringers, beams, rafters, lookouts, etc., shall be built up of clear

Page Fifty-two

**BEST FOR "AL-
OUT-DOORS" CYPRESS**

dressed heart CYPRESS with bases, caps, moldings, profiles and other details strictly as shown on drawings. All nail heads shall be countersunk and holes puttied. All woodwork shall have close fitting and white leaded joints, the white lead to be in color to match stain or paint.

PAINTING: (6) All woodwork of Cypress Pergola No. 7 shall be first primed and then painted two (2) coats of white lead and oil paint in an ivory white color, or other color to suit owner.

(7) Immediately upon delivery of the Cypress millwork, it shall be primed on all sides with white lead and oil primer. After Cypress Pergola is built up in place, all nail holes shall be well puttied and then all woodwork shall be painted two (2) coats of lead and oil paint specified.

(8) The paint shall consist of best quality strictly pure white lead and pure boiled linseed oil, with colors ground in oil. All paint shall be thoroughly mixed and well strained. Proportions of paint shall be as follows: White lead, 100 lbs.; boiled linseed oil,

CYPRESS STOPS PROPERTY DEPRECIATION

4 or 5 gallons. Japan (made from turpentine) or other approved dryer may be used, but not to exceed $\frac{1}{2}$ pint in addition to quantity of white lead and oil given above. For primer coat, use one (1) gallon of linseed oil to one (1) gallon of mixed paint, as specified above.

"PECKY" CYPRESS PERGOLA (No. 8.)

(Design "D" on Supl. No. 1, with additional details on Supl. No. 2.)

(This is the cheapest—in lumber cost—and the easiest built of any equally artistic pergola ever designed; to achieve this has been our sole purpose in offering this design. Read about "Pecky" Cypress on pages 68, 69 and 70.)

GENERAL NOTE: (1) The plans for Cypress Pergola No. 8 show a pergola through which a garden path might lead, or the location might very properly be along the garden wall, forming an arbor. The general details of Pergola No. 8 are shown on supplement No. 1 to Vol. 40, Cypress Pocket Library, and the column details are on supplement No. 2, also with this volume.

THE WOOD THAT LASTS CYPRESS

(2) All woodwork in Cypress Pergola No. 8 shall be "Pecky" Cypress, which may be obtained in any quantity and in all stock sizes from any Cypress lumber mill. "Pecky" Cypress is perforated with holes "from a quarter of an inch to one inch wide and often several inches long. These holes are partially filled with brown powder, a deposit or product of the fungus." (From the United States government report, see Vol. 1 of the Cypress Pocket Library.) A great advantage in using "pecky" Cypress is in the fact that it lasts even longer than higher grades of Cypress which have been unaffected by this fungus disease, and the reader knows that the superior lasting quality of *any* grade of Cypress as compared to other woods is undisputed. Another advantage is the low initial cost, compared with the cost of maintenance by avoiding the usual repair bills, as well as the elimination of the necessity of treating with stain or paint. When exposed to the weather, the fungus deposit in "pecky" Cypress is carried away by the rain and the sawed surfaces will gradually

CYPRESS BEST FOR "ALL OUT-DOORS"

take on a beautiful gray color, which is impossible to obtain by the use of any staining solution yet invented in the paint industry. As has been stated, "pecky". Cypress requires no finish as a preservative, but it may be desired to give the pergola woodwork a color which will blend with the setting in the garden. In this case, remove the fungus powder from the surface perforations with a brush or ordinary whisk broom, then apply a coat of oil stain or creosote stain to the surface in color selected. Care shall be taken that the wood is thoroughly dry before stain is brushed on.

BRICK PAVEMENT: (3) Excavate for brick pavements ten (10") inches below the finished grades, and level to a smooth, hard surface. Over this area, spread a six (6") inch sub-base of broken stone or fine soft coal cinders and thoroughly wet down and tamp, then lay the base of concrete four (4") inches thick with surface left rough. Brick paving shall be laid up in pattern shown on plans, of building size paving brick selected by

Page Fifty-six

**INVEST - DON'T
SPECULATE. USE CYPRESS**

owner. The mortar bed and one-half the height of the joints shall be with Portland cement mortar, and the upper half of joints shall be filled with clean sand. Brick curbings shall have solid mortar joints to surface of paving.

(4) At each column center, a $\frac{1}{2}$ -inch W. I. bolt shall be anchored in the concrete base, extending eight (8") inches above the finish brick pavement line, so that the Cypress column base may be securely bolted.

WOODWORK: (5) All framing of Cypress Pergola No. 8 shall be executed in a strong, substantial, workmanlike manner, built up straight and true. All surfaces of the wood shall be left in the sawed finish. All columns, beams, rafters, etc., shall be built up of "pecky" Cypress, as specified, with column bases, caps, and rafter profiles, as shown on drawings. All nail heads shall be counter-sunk, the holes left unputtied.

CYPRESS PERGOLA No. 9.
(Design "E" on Supl. No. 1.)
(Corner Pavilion on Supl. No. 2.)

GENERAL NOTE: (1) The Japanese design of Pergola "9,"

Page Fifty-seven

CYPRESS SPECIFY IT— INSIST ON IT

shown on the plans, suggests the use of Cypress in the "Sugi" finish, which is more fully described in Vol. 26, of the Cypress Pocket Library. A stained finish, as specified herein, may also very properly be used. The position of this pergola should be along one side of the garden, or in line with one of the principal paths, or at an appropriate corner if it is desired to include the Nipponese Pavilion.

(2) Supplement No. 2 to Vol. 40 shows a Cypress Japanese summer house which may be used in connection with Cypress Pergola No. 9 as a corner feature, or at either end of the pergola, OR AT BOTH ENDS, depending upon the layout of the garden. (See illustration showing appearance with extension both ways.)

BRICK PAVEMENT: (3) Excavate for brick pavements ten (10") inches below the finished grades, and level to a smooth, hard surface. Over this area, spread a six (6") inch sub-base of broken stone or fine soft coal cinders and thoroughly wet down and tamp, then lay the base of

"BUILD BUT CYPRESS ONCE" — USE

concrete four inches thick, with surface left rough. Brick paving shall be laid up in pattern shown on plans, of building size paving brick, selected by the owner. The mortar bed and one-half the height of the joints shall be with Portland cement mortar, and the upper half of joints shall be filled with clean sand. Brick curbings shall have solid mortar joints to surface of paving.

(4) At each column center, a $\frac{1}{2}$ -inch W. I bolt shall be anchored in the concrete base, extending eight (8") inches above the finish brick pavement line, so that the Cypress column base may be securely bolted

WOODWORK: (5) All framing of Cypress Pergola No. 9 shall be executed in a strong, substantial, workmanlike manner, built up straight and true. All columns, stringers, beams, rafters, lookouts, etc., shall be built up of clear dressed heart CYPRESS with bases, caps, mouldings, profiles and other details strictly as shown on drawings. All nail heads shall be countersunk and holes puttied. All woodwork shall have close

CYPRESS STOPS PROPERTY DEPRECIATION

fitting and white leaded joints, the white lead to be in color to match stain or paint.

FINISH: (6) If it is desired to stain the woodwork of Cypress Pergola No. 9, the staining shall be in accordance with the following specifications: The stain used shall be Cabot's Creosote Stain, color No. 249. The first coat shall be brushed on all sides of each member before same is erected, and the finish coat shall be applied after carpentry work is completed. At least two weeks shall be allowed between application of coats. All woodwork shall be perfectly dry before applying first coat of stain.

CYPRESS COLONIAL EN- TRANCE No. "B."

(Details on Supl. No. 1.)

GENERAL NOTES: '1) The drawing in this Volume No. 40 of the Cypress Pocket Library, shows our second special design for a Cypress Colonial entrance, which would be appropriate in connection with a Dutch Colonial house built either of brick, of Cypress wood siding, or of stucco. This

THE WOOD THAT LASTS CYPRESS

entrance should be executed carefully with respect to details and proportions, and if practicable, the dimensions shown should be carefully followed.

WOODWORK: (2) All woodwork shall be clear grade, thoroughly seasoned heart CYPRESS, and shall be first quality work in strict accordance with details shown on drawings in respect to profiles and arrangement. The entrance shall be delivered completely put together, ready to set up. All finished surfaces shall be free from machine marks, perfectly smooth and sandpapered, with edges slightly deadened before painter's finish is applied. The entrance door shall be $1\frac{3}{4}$ inches thick with stiles, rails and panel of three-ply solid Cypress. The glazing shall be with best polished plate glass, not over $\frac{1}{4}$ inch in thickness.

PAINTING: (3) All outside woodwork of entrance shall receive a primer and three coats of white lead and oil paint in an ivory white color. The finish on inside of door shall match present work of interior.

WHY CYPRESS

is "The Only Pergola Wood"

(Reprinted by Request from Vol. 30)

Of course, you know that practically all pergolas, garden gates, doorway embellishments, etc., are of wood.

Entirely aside from the much greater cost of stone, terra cotta or concrete, the latter materials are not nearly so hospitable in either appearance or feeling. They are cold and formal, they do not lend themselves, as wood does, to a variety of graceful and picturesque designs — and even if other materials are used for supports, all rafters and trellises, etc., must be of wood. Vines appropriate to such uses do not like hard substances.

Wood, therefore, is and always will be, the strong preference of the knowing householder who seeks to beautify his grounds or yard — and *to use wood is to use CYPRESS*, "and no substitutes," if the judgment and practice of the experienced, and the records

BEST FOR "ALL OUT-DOORS" CYPRESS

of history, are understood and accepted.

Do you know that nine out of every ten pergolas east of the Rocky Mountains (except the few here and there which are of rough trunks of *local growth*) are built of CYPRESS? It is a fact and there is a reason for it.

Do you know that those concerns making a business of pergola material for shipment all over the country use CYPRESS almost to the exclusion of every other kind of wood?

Perhaps in reading pergola, greenhouse and garden furniture advertisements you have wondered what kind of wood they used. Manufacturers of these things know so well that CYPRESS is the one pre-eminent *investment* wood for every use involving exposure to the weather or constant contact with damp earth, or any of the usual rot influences, that they forget that other people may not realize the fact, and therefore they often neglect to inform the public on this really very important matter.

We feel that in extending the

CYPRESS SPECIFY IT— INSIST ON IT

public knowledge of comparative *wood values* (from the investor's standpoint) and in confining our educational work strictly to the known facts as to the peculiar (and historically proven) resistance of Cypress to the decay that so steadily and remorselessly destroys most woods, we are rendering a real public service.

We are equally sure that the public response will *continue* to show an appreciation that can only make itself known not by "please give me Cypress," but by an imperative demand for "Cypress—and no substitutes."

It is, as we said, an educational and convincing fact that those who make a business of ready-to-put-up pergolas, etc., use CYPRESS, and their reason for so doing is that this is the only wood that will properly back up their efforts to build a reputation for themselves for furnishing goods which have *permanent* investment value. The manufacturers of pergolas are up against a hard test in this respect, for there is no use to which wood is put where it is subject to such

"BUILD BUT ONCE" — USE CYPRESS

active rot influences or such trying conditions as in pergolas, arbors, trellises, etc.

This is precisely why CYPRESS is used. The pergola man *must* put up a satisfactory job or his reputation is lost. Therefore he uses *Cypress*, and it is largely *the wood itself* that gives him his reputation.

This little volume is designed for the use of the man who intends to build his own pergola, but it is deemed wise to thus give him a "tip" as to the materials used by those who have been most successful in the business and whose reputations are based on their selection of materials.

It is only by the use of proper materials that you can be successful and give that necessary *permanence of investment value* to the expense of building a pergola.

The mere fact that these beautifying and property enhancing additions to the bare homestead cost are "extras" makes it all the more important that the original cost will not have to be duplicated in exasperating repairs. "Every cent you DO NOT have to spend

CYPRESS STOPS PROPERTY DEPRECIATION

on repairs is all profit." "Cypress lasts forever." "He who builds with Cypress builds but once."

It is plain that the very nature of outdoor woodwork, especially if in contact with either soil or vegetation, demands the most careful study of materials and the most experienced counsel and *proven judgment* in its construction.

A pergola is always out in the weather, subject to alternate dryness and moisture, heat and cold, and more often than not is covered with vines. Of course, it is painted when finished but it is important that THE WOOD *under the paint* shall defy decay because it is ALMOST IMPOSSIBLE TO KEEP IT PAINTED AFTER IT IS COVERED WITH VINES, without serious injury to the latter. Besides, *paint will not prevent decay. It merely prevents it from being seen.*

It is at the joints that the ordinary wood will go to pieces first, where the cross-pieces rest on the joists or where the posts rest on their foundations. It takes a wood with the distinctive and exclusive

THE WOOD THAT LASTS CYPRESS

character of Cypress to resist the rotting influences of such uses.

Therefore, our advice is to profit by the experience of those whose business it is to build pergolas, etc. Ask them what they know about CYPRESS, and how they know it.

Use the same good judgment in the construction of these most delightful adjuncts of your home that you try to apply to the "big things."

Do anything to avoid repair bills. They are the bane of life.

CYPRESS will enable you to do just this—in a way and to a degree equaled by no other wood that the world has ever known. **YOU TRY IT.** (But *see to it* that it is CYPRESS you get—"and no substitutes.")



CURIOUS "PECKY"

THIS IS A REPRINT OF ONE page of a valuable and very candid circular issued by the undersigned, who are very successful manufacturers of greenhouse benches and similar things. Their judgment, as expressed by themselves in their own circular, is very convincing. And the point is that "the lumber that will stand the greenhouse test will stand anything." Read what follows:

"Cypress has justly been styled the '*Wood Eternal*.' The acid test for durability is to subject lumber to continual moisture and in this respect Pecky Cypress is absolutely unrivaled. **PECKY CYPRESS WILL NOT ROT.** It is therefore the wood supreme for florists and growers, as the lumber entering into bench construction

**INVEST—DON'T
SPECULATE. USE CYPRESS**

is necessarily subjected to humid conditions. A national authority on wood matters has stated: 'Pecky Cypress has the greatest resistance to decay of any wood in the U. S. It is the lowest and cheapest grade made in Cypress. It has a honey-combed appearance resembling at first sight rot, but on account of its extraordinary resistance to decay it is more valuable for benches than clear Cypress. The character of Pecky Cypress may be described as a series of longitudinal cavities on the surface of the lumber, however not perforations. These indentations are filled with a brown powder, the surface underneath being smooth and hard. A scientific investigation of the cause of peck has shown that it resulted as the growth of a fungus in the wood, which destroyed certain elements resulting in the infiltra-

CYPRESS SPECIFY IT— INSIST ON IT

tion of the wood with curious chemical substances, which give Pecky Cypress peculiar antiseptic qualities.' When the low price is considered at which this wonderful wood can be secured, it is safe to say that Pecky Cypress is economically indispensable for the needs of florists." (This circular was voluntarily issued, without our knowledge, by the

ADAM SCHILLO LUMBER
CO.,

Chicago, as a matter of service to their customers.)



**"BUILD BUT
ONCE" — USE CYPRESS**

FOR FURTHER HELP.

Readers who especially admire certain of the original designs herewith and desire to employ the architect or artist for additional work may address George E. Watson, Manager "All-round Helps Dept.," Southern Cypress Mfrs. Assn., New Orleans, and he will be glad to put them in communication and be of any other service possible.

We want you to investigate the merits of CYPRESS for use in hundreds of ways and believe we can give you real help. Will you write our All-Round Helps Dept.?

**Southern CYPRESS Mfrs.'
Assn., New Orleans, La. and
Jacksonville, Florida**

Insist on CYPRESS from your local dealer

BUNGALOW FOLKS

mostly know (and the rest are learning fast) that there really is only one wood for Bungalows—and that is "Cypress, of course."

WRITE FOR VOLUME 5, Cypress Pocket Library—very complete general treatises by well-known architects, covering *all* the puzzling questions on Bungalow building, from design to furnishing—sent promptly with our compliments upon your request.

The less you have to spend in building, the more important it is that you secure the longest possible life for your investment. The more you spend, the more important it is that your money shall represent a definite and permanent investment, and not have to be spent over again in exasperating repairs. CYPRESS is "the one best buy" in the entire wood market for those who care what they get for their lumber money.

PUBLIC NOTICE:

How you can be sure that CYPRESS is CYPRESS?

Of course you want Cypress, "the Wood Eternal," for all uses where it represents the highest utility and ECONOMY. But—how are you to know that what you get is Cypress? And, if it is Cypress, how can you tell that it is the genuine decay-defying

"TIDE-WATER" CYPRESS?

**"TIDE WATER"
CYPRESS MANUFAC-
TURED BY ASSOCIA-
TION MILLS IS NOW**



IDENTIFIED BY THIS TRADE-MARK

The one way for you to be sure that the Cypress you get was grown in a region near enough to the coast to possess the MAXIMUM of decay-resisting quality is to refuse all but genuine "TIDE-WATER" CYPRESS—and the only way to know that you're getting Tide-water Cypress is to insist (and keep on insisting) upon SEEING WITH YOUR OWN EYES the REGISTERED TRADE-MARK of the Southern Cypress Mfrs. Assn., stamped ineradicably in one or both ends of EVERY CYPRESS BOARD OR TIMBER, and on EVERY BUNDLE of "small sticks" such as flooring, siding, moulding and shingles. This is the mark to BUY BY—now that every piece of the TRUE "Wood Eternal" made by a member of the established and ever-watchful Association is at once identified by its maker and "O. K.'d" by the Association mark. "Buy by the Cypress Arrow."



CYPRESS "PERGOLA GARAGE."
For full Working Plans and Specifications. Write for Volume 28, Free.

THE TIME TO BUILD CYPRESS TRELLISES IS ANY TIME

The best time to build them
for Fall Planting of Perennials
is Mid-Summer or Early Fall.

**"THOSE WHO BUILD OF
CYPRESS
BUILD BUT ONCE." TRY IT.**

OUT-DOOR SLEEPING
is "strictly a year-round
proposition" with enthusiasts.
Get READY ANY TIME
by sending for Volume 35—
**CYPRESS SLEEPING
BALCONIES & SUN ROOMS**

AN IMPORTANT FACT:

A FEW WORDS EXPLAINING WHY "ALL-HEART" CYPRESS SHOULD BE SPECIFIED FOR NON-ROT USAGES.

All trees, in terms of lumber contents, consist of two parts, the "heart" material, or mature wood constituting the inner bulk of the trunk, and the series of rings (of solid wood—not bark) known as "sap," which vary in thickness from one inch to four inches, or thicker, and which are the newer growth, and which, in due course, will become an addition to the "heart" wood, and be, in turn, replaced by still newer "sap" growth beneath the bark of the expanding trunk.

The "heart-wood" of almost all trees is somewhat darker in color than the "sap-wood," and in most species—is easily distinguishable.

"Sap" cypress, like the sap part of all other woods, is less solid and compact and therefore is not recommended for special endurance against decay. It has not yet enough of the singular essence known as "cypressene" to adequately protect it from decay germs, and in this respect is not conspicuously more enduring than the corresponding part of other trees. The "HEART-WOOD" OF THE CYPRESS is, however, thoroughly impregnated ("vaccinated," as it were), and it is the ALL-HEART WOOD OF CYPRESS that has made its historic fame as "the wood eternal."

It is obvious that for numerous uses the sap material is just as good as the heart, but for those uses where resistance to decay is a vital factor it is essential that "ALL-HEART" be specified. Best let your contractor or dealer know that you know this, when ordering.

NEW - Vol. 42 in the famous Cypress Pocket Library!

The Cypress Bird-House Book

20 Working Plans
of a complete

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